

# *The* AUTHOR & JOURNALIST

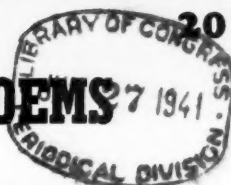
JULY, 1941

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20 CENTS

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HOW TO WRITE . . . . . WHERE TO SELL

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## LETTERS

### Manuscript Club Makes Good

A. &amp; J.:

"A bunch of women who think they can write." You've probably heard writers' clubs referred to in that way. Ours was 14 years ago when 15 would-be writers—most of us housewives—banded together as students and started learning the game.

During those first years we made a sale only occasionally. Then we were really "writing to learn," our reward the mental activity and joy that is derived from creative work. Doubtless many of us could not have developed our talents without the advantages of the club. On the other hand, a few might as readily have sold their first story without this contact. The club was frankly an experiment, and not every beginner felt we had something to offer.

But the club continued. We knew that only as an organization could we receive the benefits needed. As a club we could afford guest speakers—local writers or visiting celebrities—as well as professional critics now and then. As a club we could conduct contests with prize offers, and we could subscribe to magazines, writers' journals and purchase the latest books on the art of writing.

We knew, too, that we could learn from each other. There were those who had had advanced schooling, and those who had taken courses in creative writing. There were a few who had at one time or another attended one of the writers' conferences. And there were those who had traveled extensively and those whose lives had been touched by rare experience. All of us were familiar with good literature, and, perhaps most important of all, we were students of life. We soon learned that technique alone is not so all important. Experience—knowledge—ideas—philosophy—all these go into the making of a good poem or story.

Our programs always consist of selected reading, noting of new markets, and lively discussion, but most of the evening is given over to the reading and criticizing of manuscripts. They are read anonymously or by the writer, herself, after which the fun begins. Occasionally we all disagree; occasionally we are all wrong, but in most cases, our combined judgment is correct. One of us may be good at helping a writer build up plot. Another may have suggestions on how and where to cut the narrative. Someone wants to feel more atmosphere. And still another feels that the characterizations are weak. We all do our part in detecting trite phrases and selecting clever titles.

This past year we feel our club has really "arrived." One of our most loyal members, and a most persistent worker, sold her first novel to

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Founded, 1916, by Willard E. Hawkins

Published Monthly at  
1837 Champa Street, Denver, Colorado

John T. and Margaret A. Bartlett, Editors  
and Publishers

David Raffelock, Associate Editor

Student Writer Department, Conducted by Willard E. Hawkins

Entered as second-class matter, April 21, 1916, at the Post Office at Denver, Colorado, under the act of March 3, 1879. All rights reserved by the Author & Journalist Publishing Co. Printed in the U. S. A.

SUBSCRIPTION RATES: \$2 per year, in advance; Canada and Foreign, \$2.50. Single copies, 20c. Advertising rates furnished on request.

Vol. XXVI

JULY, 1941

No. 7

## THE STORY-MARKET CLINIC



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Doubleday Doran. Another member was offered a position as teacher of creative writing for the adult evening classes here in Des Moines, and still another, now an ex-member, brought out her own book of verse.

One of our older women sells juvenile material for text books, and writes religious articles. Two members are slanting their stories for the pulp market. A drama student has had a small success with radio and one act plays. In fact, every one of us has sold something or other at some time or another—poetry, articles, shorts for the syndicates, and newspaper stories. Even the so-called "little" magazines have not been overlooked. Altogether, six of our stories have received recognition either from the O. Henry or the O'Brien collection.

Yes, our club has been worth while. We have learned much and had some grand times together. We love to write and we earnestly desire to succeed. And we have proved that the bunch of women who *thought* they could write, really and truly *can*.

FLORENCE BAKALYAR.

206 51st St., Des Moines, Iowa.

► Self-help groups of writers have had inspiring careers in many communities. It isn't hard to start a club. Advises Florence Bakalyar, "Talk the matter over with the book editor of your local paper, or place a classified advertisement something like this—'**WANTED**—Beginning writers interested in forming a study group.'"

### Tribute to Secrets

A. & J.:

Speaking of editorial reports, *Secrets* (always fast) hit a new record the other day. I mailed a story air mail on Saturday, and the following Wednesday had my check, also sent air mail.

KATHLEEN MOW.

1070 N. Highland Ave.,  
Tucson, Ariz.

► Take a bow, Rose Wyn. Miss Mow's note calls attention to the possibilities in air mail for writers—not only speeding up delivery of manuscripts, but, in most editorial offices, assuring earlier attention. In special situations, additional cost may easily be justified.

### Army Material

A. & J.:

We are frequently asked to furnish material for manuscripts in preparation, and to correct data which has been made inaccurate by recent changes within the Army. In many cases such conferences or correspondence have opened up new lines of interest for authors. Although the majority of our contacts are naturally with writers of non-fiction, we are often able to provide fiction writers with background material.

It is the policy of the War Department to facilitate publication of information concerning our Army. This bureau exists for that specific purpose. We shall be glad of every opportunity to serve you and any authors you may refer to us. . .

F. V. FITZGERALD.

War Department.  
Washington, D. C.

► Major FitzGerald is Chief of the Special Assignments Branch, Bureau of Public Relations.

### CHRISTMAS NOTE

Every year a tremendous amount of Christmas material, fiction and fact, is published. It's time now to start working and selling Christmas manuscripts. One of the reasons holiday manuscripts sell so well, relatively, **WHEN OFFERED AT THE RIGHT TIME**, is the fact so many writers do not offer until editors have already filled their needs.



# THE AUTHOR & JOURNALIST

July, 1941

## SELLING THE WAR IN POEMS

...By CLEMENT WOOD

THE BIG EDITOR was rushing plans for the next issue. He called the staff and free lance photographers in, and told them just what type of shots dealing with the war and the Defense Program he could use. He had a conference with the feature writers, and sketched out three or four snappy articles on the war, to be delivered in a hurry. He told the Fiction Editor just what sort of war short stories he wanted; and especially how he wanted the two currently running serials to be slanted more vigorously against the Axis. Then he interviewed the poets, and told them just what sort of sonnets, ballads, lyrics, and free and light verse on the war he wanted, and in a hurry, too. . . .

—What's wrong with that picture? The last sentence, of course. The rest of it is happening every day. Editors demand pictures, articles, and fiction, from short short to book length, on the war. Do they want poetry on the war? They're bound to. They want it most of all, since poetry is the most emotional way in which words can be used. But they don't want the poems most poets are writing. And they are profoundly sound in this attitude!

From the photographers, they get sharp actual pictures of this and that detail of the war. Even an isolated detail—a dead girl's violated body left in the road as the troops roared on, the charred shell of a cathedral or hospital, a single bleeding hand blown off by an aerial bomb—these rouse our emotions like a slap in the face. The articles, the fiction,

are specific and full of facts; they rouse us, or inform us. The average poem about the war does neither. Generalized abstractions about democracy, Hunnish tyranny, and so on and on—a poor rewrite of material already stale from a myriad repetitions in editorials and patriotic orations. What the editors want is—

But let's take a specific case, and give the facts: Gordon Philpotts, of St. John's, New Brunswick, Canada, had shown himself a splendid poet on themes outside of the war, with sharp concrete poetry in a living vocabulary, and with subtle variations in rhythm as natural as the most beautiful speech. No wonder he was a favorite with editors—on themes *outside* of the war.

But, after all, he is a Canadian, and as a loyal Britisher he set out to do his bit to swat the Hun in verse. He started off with "On Guard":

On guard for Canada!  
Stand to from shore to shore.  
On guard for Canada!  
Gold hearts to the fore!

. . . Sons of the freedom of justice,  
Sons of fond liberty,  
Strengthen your hopes with valour!  
Serve with the zeal to win!  
Stand for our God and the Empire!  
Strong, with clear faith within.

An editor saw it and shot it back. The author sent it to me: what was wrong with it? Of course, it made me writhe: "gold hearts," "sons of fond liberty," all the rest of it—this wouldn't even ornament a hymn; and, as war poetry, it was atrocious. I tried gently to

break it to him: be more specific. And I received "Empire's Reply":

We hurled no curse, no threatening woes  
To cause the angry, insane throes  
Of filthy lies.

It went on with talk of "tardy fate," "rampant might," "theirs is the blame," and

So we must sweep  
The raging flood of lust away  
And by our righteous strength repay  
The souls who sleep.

I wrote him more directly, this time, that he was on entirely the wrong track. Please get as specific as the photograph of the severed hand! But once more he came back in his old mood, "End of the Gods." It had lines as bad as:

Of their hypocrisy, greed and aggression . . .  
The swelling cry  
That rises from the brave and strong  
And drowns the unwilling sigh  
Of sacrifices freely made.

But they will know  
The forces of democratic right,  
And their hate will be turned to fear  
And their altars smashed in the fight;  
Crushed at the feet of freedom.

I did not give up, even at this. I came



WOOD AND FAVORITE CAT

Clement Wood contributed "Poetry As A Best-Seller" to the July, 1940, A. & J. He is the author of *Poets Handbook*, *The Unabridged Rhyming Dictionary* and *Form Book for Poets*, and many other books.

back slowly and precisely: what moves us emotionally is actual facts—things you can touch, see, smell, taste, sense with some of the senses. This is the gateway to the heart; and the heart, to the mind.

And, to my amazed delight, he came back with—

#### THE SOUL OF ENGLAND

Where is the soul of England?

A small boy peering at the noisy sky,  
Hearing the roar of strafing death, and yet  
Running to a smoking pile nearby  
Because he hears the wail of some torn pet.

Where is the soul of England?

A mother lifting up her mangled child  
From a battered heap of once-familiar stone,  
Where home and joys are wreckage, crudely piled;  
She stands unconquered, though in tears, and alone.

Where is the soul of England?

Not pride of what has lived within her walls,  
Or sleeps in tombs to which all histories lead,  
Nor the wise laws of solemn council-halls;  
It is the undying courage of the breed.

This is the soul of England!

The story alters, now. The first editor to whom this was submitted accepted it enthusiastically, and it may be already known to you. I have heard it read before sophisticated audiences, and have seen the tears steal down their eyes from the start. For this is what we of kindred blood may well pledge our own liberty and land and homes and actual bodies for: and, to us, what is definitely moving, is the frightened little boy running to comfort his dying pet; the mother holding her murdered baby in her arms, homeless, husbandless, yet still filled with fierce undying fire . . . the undying courage of the breed. I cannot read it without tears in my eyes. The poet has come to his own, at last.

Abstract generalizations like liberty, democracy, freedom, peace, are well enough to ponder over and debate; but not while the madmen froth at the mouth, and aim actual death at all the precious little things we hold so dear. Let your poetry, then—borrowing here the technique of the best Oriental art, with its glorious emphasis on simple uncluttered things—put into undying language the simple, little things: the facts. So will the heart leap, and the brain plan, and the arm strike back.

This applies quite as much to our country's part in the struggle.

Thus, whether our poems deal with a rallying call to America to rise and defend America

and all it stands for, or a pride in the emergency activity of the home conscription army, or a humorous bit of fun-making at the raw recruit, or a direct drive at the human lice who seek to fatten, as fifth columnists, as parasites on America, the same motive must inspire: not the generalization, but the specific hard-hitting fact, which alone can set the heart on

fire. And not intricate borrowed meters and poem patterns, but the homely natural free or accent verse, or metric verse with such variations as the language itself dictates.

When our poets as a whole do what Gordon Philpotts did, then we may expect the Big Editor to consult them—and not last, but first, in making up the next magazine!

## EMOTION IN CONFESSION STORIES

... By ELLEN HALE

Ellen Hale is the pen-name of a successful writer of confession and love stories.

"WRITING CONFESSION stories is simple," said a friend of mine (who, by the way, has never tried it). "All you have to do is to keep them dramatic and emotional."

Maybe you've said that, too. Maybe a part of it is true—the remark about keeping them dramatic and emotional. The first part is simple enough for Life itself supplies the drama for confession stories—but the *emotional part is entirely up to the writer.*

Just how does one go about creating and maintaining an emotional balance for these stories?

Primarily, let's consider what we are trying to do. Aren't we, first of all, trying to make our readers *feel* some particular emotion? Though it isn't necessary for the writer to have experienced personally every emotional furor into which he casts his characters, he must have within himself *capacity* for that feeling if he wants to portray it faithfully for his readers. In other words, the fundamental requirement for the emotional writer is an *understanding* of the human emotions.

As you've been told many times before, you can't merely *tell* your readers that Mary suffered: you've got to let them see her doing it—and make them suffer right along with her. But how?

First, get them interested in the girl, paint some kind of word picture that will make her stick in their minds. The one about how pretty Mary looks in spite of the tired lines under her lovely, expressive blue eyes and around her sensitive, hurt-looking mouth is always good for it makes them see immediately that Mary is both attractive and abused.

Don't underestimate the necessity for keeping your heroines attractive and intelligent. Many new writers feel that because a story is true Mary should be pictured as a nondescript, blank-faced, colorless little idiot. Stop and think! Haven't you noticed that *nothing* ever happens to that type of girl—or if it does she doesn't know what to do about it?

Your heroine must be lovely enough to attract both trouble and sympathy, smart enough eventually to figure her way out of the bewildering tangle of difficulties into which she has been cast. Practically every reader believes she has within herself the appeal of Hedy La Marr and the brain of Mrs. Roosevelt, so it's an insult to ask her to identify herself with anyone less gifted.

Thus, even though Mary is living a humdrum, average life, she's a bit of a superior person—just as you and I are superior to our neighbors, even though our lives are identical with theirs.

Now, about poor Mary's suffering. Here's the way some writers have put it over. These from *Secrets*:

Maybe I was too pretty. Women didn't want a good looking girl around, even when I was willing to work for almost nothing. . . . You can't sleep on park benches and eat snowballs. I tried it.

I learned that—and I was disillusioned. I didn't want to spend my life blistering my hands in hot water, sweltering over meals for farmhands, scalding chicken feed, sometimes even dragging heavy buckets of mash for the hogs up through the heavy, odorous mud of the barnyard. I hated it.

From *Modern Romances*:

They were a complete picture. . . . I was the outsider in my own home that I thought would

hold me and mine so securely. Silently I watched, cold with fear.

I lay still, living and reliving the past few days of Jim's sudden illness. . . . Gone, somewhere, leaving me alone in the dimly lit room in which the sudden stillness was more terrible because it had been so filled with the noise of that losing battle to live. He was gone, leaving me alone, a widow at twenty-six, with his unborn child stirring within me, and five-year-old Teddy—

#### True Story:

When I was seventeen I entered high school. As long as I live I shall never be able to think of my first day there without a sick feeling in the pit of my stomach. I had always been sensitive about our poverty. . . . Their (the other girls') amused eyes looked me over from head to foot. They giggled and poked each other in the ribs. . . . My face was burning, and I fought desperately to keep from crying.

Oh, there was a lot, just like that, but when I came to the end, I thought I was going to die. I went weak in the knees, sick at my stomach, so blind I couldn't see—

I knew my second marriage was a mistake on my wedding night. . . . Long after Tom was asleep, I lay taut beside him, staring at the ceiling. I loathed him. His caresses nauseated me; I could not endure the touch of his hands. With every throb of my heart, I hated this man who was my husband.

ALL of these examples appear somewhere in the first part of their respective stories, early bids for the readers' sympathy. After them comes the heroine's desperate attempt to better her circumstances, by which she plunges

herself more deeply into bitter, bewildering, apparently inextricable troubles. Whereupon the writer pours out more emotion.

*Secrets:* Giant fingers seemed to close on my throat.

*Modern Romances:* Then I remembered. Dear God in Heaven! I remembered. . . .

*True Story:* My eyes felt as if they were bulging from their sockets, the blood was pounding in my ears. . . . Oh, if I could forget the horror of that moment.

Pictures, definite pictures in every one of those examples I've quoted, pictures which should show you far better than any words of mine could ever explain, how to make your readers see and feel what Mary is going through.

And now, just one more example. In every confession story the wrongdoer must recognize his mistakes and regret them. A *Secrets* story handles that matter very well, I think:

Feeling lost, panic-stricken, I took one step forward, uncertain where I was going or what I was going to do. It's terrible—the longing to undo in a moment, a wrong that has been months in building up.

In all these stories I've purposely skipped the emotional heights and concentrated upon the despairing depths because I know you'll notice the white-hot points of ecstasy, the glowing triumphs and the glorious, soul-stirring joys without any help from me. I've tried to make you conscious of the emotion-packed paragraphs in confession stories that have sold.

For exercise, pick out and underscore the emotional high-lights from a half-dozen current confession magazines. Type them on a separate sheet and go over them carefully. Notice that often the simplest expressions are the most effective. Study the way the writer has handled the matter; then try variations of your own. Close your eyes; try for the moment to be Mary, to feel exactly as she must have felt; then set down her story just as it must have been wrenched from her tortured heart.

After you've studied and experimented with somebody else's writing for a while, put a fresh sheet of paper in your typewriter and go to work on that incredible story you heard last week.

One word more. Don't be fooled by that remark about drama and emotionalism being *all* a confession story requires. A confession story must contain everything every other story needs; good writing, sound plotwork, continuity, etc. Truth may be stranger than fiction, but your confession story *better be convincing!*



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# FEATURE STORIES IN EARLY RECORDS

...By GUY LIVINGSTON

Massachusetts, where Guy Livingston lives and writes, has a longer past than most states, but everywhere in America old records are an inexhaustible source of feature material.

THERE'S PAY-DIRT in historical records for feature writers who are willing to dig in and do a little research, for every town, no matter where located, had an interesting early history, and plenty of things happened that are not in the history books.

First step is to get hold of early records. Perhaps they have been published in volume form and are in your public library. Maybe they've been lost. If they have, that's a story. How did they get lost? Quite often early records were destroyed by descendants of original settlers whose ancestors were made examples of discipline.

Town and proprietor's records will be found in the town hall in the town vault. The town clerk will know exactly where they are. City records, in most cases, have been published and are at the public library.

In the early days every little thing was written into the record. For instance, a boy of five had his ear chewed in half by a horse. His parents immediately had the accident written into the town records and sworn to, so that in the future no person could say that he was a devil or bewitched by the devil.

Many of the best stories will be found in early church records. Those first settlers took their religion seriously and church secessions were bitter battles sometimes resulting in destruction of church buildings and stoning of members.

Quakers and Shakers and New Lights and many other religious sects caused furors. There were many eccentric preachers, and the more eccentric they were, the better copy they make.

Some churches have record rooms, but few have taken good care of the historically valuable old books, manuscripts and letters. Church secretaries and pastors will gladly permit examination of these records—especially if you offer to arrange or list the records for the church.

Once you have your historical material, what kind of a feature will you write? Well, in a 200-year-old New England church I found a tattered record book of a Tabernacle Church,

which was in existence for five years in the eighteen-seventies. It was founded, I learned, by a 30-year-old English preacher, who broke with the established church because the elders said he took opium.

When I found that this preacher wore white kid gloves and a full beard and had a habit of sticking his leg over the pulpit while preaching, I knew I had a story. A book of yellowed newspaper clippings and a picture found in a pile of old letters completed it.

The subject of my story had died at 35 and the church he founded disbanded on his death. The records had lain undisturbed for more than 60 years.

I began my story: "Locked in the record room of Old South Church lies a tattered book of newspaper clippings—all that remains to mark the brief but colorful career of an English preacher whose sensational sermons packed churches to capacity, brought nationwide publicity to the city and caused one of the strangest church secessions in local ecclesiastical history."

It ran 1,000 words and the Sunday editor of our local paper paid me \$15 for it.

About the time you have sold several of these historical features and are acquiring a reputation as an historian, try to interest your editor in a weekly historical oddity, local of course. Some good titles for it are: "Long Ago in Our Town," "Down the Years," or "The Old Days." If the editor likes the idea ask him to have a cartoonist illustrate your material. This feature will bring money, prestige and can even be syndicated.

I sold the idea on a once-a-week—Friday—basis. A cartoonist illustrated the material which ran about 125 words—two columns wide with the cartoon flush over the top. Here's a sample:

In 1781, the General Court having established an excise on wine, rum and on wheel carriages, a special town meeting was held in this city on the 25th of January, 1872, to protest against it. Some of the grounds of their dissent are here copied from the records.

"Liquers being absolutely necessary for our Seefearing Brethren coasting along our shores in Boats and lighters at all seasons of the year to supply the market with wood, Lumber & Fish—also for the Farmer whose Fatigue is almost unsupportable in hay Time and harvest and other seasons of the year—and for the New beginners in bringing forward new Townships where they have nothing to drink but water."

The cartoon showed a farmer with a pitchfork and a bottle gazing out over a small pond on which was a row boat with two

occupants both tilting bottles to their mouths.

Material for this kind of feature is endless. The more you seek old records the more old records you seem to find; the more you write up historical facts, the more facts you'll find to write. Why, I've even got stories out of old advertisements!

(It isn't practical for A. & J. to append to Mr. Livingston's article a list of markets—because, with every state, pertinent data would vary. Writers should contact local and nearby large-city newspapers.)

## ||| ANGLO-JEWISH MARKETS

... Compiled by J. H. POLLACK

A RELATIVELY UNTAPPED market for free lances is the Anglo-Jewish press—publications printed in English though devoted to Jewish topics. Many Jews read them in addition to their daily newspapers.

Most are weeklies or monthlies and there are about 100 of them in the United States. Generally, they are neither as "religious" as the Catholic press nor as "racial" as the Negro press. Nearly every Jewish community has a local Anglo-Jewish paper which chronicles births, deaths, weddings, anniversaries, but the writer's best bet is to sell the syndicates which service them or national Anglo-Jewish publications directly.

### Anglo-Jewish Markets (paying for material)

*Menorah Journal*, 63 Fifth Ave., New York. Henry Hurwitz, editor. One of the oldest Anglo-Jewish publications encouraging creative prose and poetry. A quarterly like the *Yale Review*. "We publish first rate articles of a literary, historical nature covering any aspect of Jewish life or thought, past or present." No length limitation. Reports within two weeks. Payment dependent upon writer and material.

*Jewish Frontier*, 275 Seventh Ave., New York. A critical monthly Journal of Opinion similar to the *Nation*. Publishes articles up to 3000 words on contemporary political and economic subjects written maturely and authoritatively. Material of a Labor-Zionist nature especially welcome. "We also occasionally use exceptionally good stories with a Jewish background. We report within 2 weeks and pay 1 cent a word upon publication," advises S. Katz, managing editor.

*Contemporary Jewish Record*, 386 Fourth Ave., New York. A Duker, managing editor. An extremely well-documented bi-monthly intended for libraries, serious readers publishing authentic articles by experts in political, economic and social developments affecting Jews: Viz: phases of anti-semitism, defense of Jewish rights. Rates are excellent depending upon author and material. Query before submitting.

*Opinion*, 122 East 42nd, New York. Edited by Rabbi Stephen S. Wise. Uses stories and articles up

to 3000 words with a Jewish subject or background. Articles of a Protestant-Catholic-Jewish slant. Sentimental and Zionist articles used. Report within 10 days. 1 cent a word upon publication.

*National Jewish Monthly*, 1003 K. Street, N. W., Washington, D. C. Acquires 50% of its material from free lances. Published by B'nai B'rith, largest Jewish fraternal order in U. S. (similar to Elks). Mr. Edward E. Grusd, a sympathetic editor, advises: "We prefer articles with an American-Jewish interest between 1000 and 2000 words accompanied by clear action photographs or the possibility of getting them. The style we demand is a sort of happy medium between solid and profound writing and journalese. Our publication is read in 100,000 homes—and we attempt to appeal to as wide a public as possible. We do not want jazzed-up Sunday supplement stuff nor philosophizings but material that the average person can read, understand and profit by. We report almost immediately and pay 1 cent a word for unsolicited material with somewhat higher rates only upon special arrangement in advance. Avoid political and controversial material."

*Jewish Digest*, 11 West 42nd, New York, is a new pocket-sized monthly resembling *Readers Digest*. Though two-thirds is reprints, "articles on Jewish problems and world affairs written in popular style from 1500 to 2500 words will be welcome," states Editor B. Z. Goldberg, a veteran Yiddish journalist. "Rates vary according to author and subject matter."

*American Hebrew*, the oldest and best known of the weeklies, 48 West 48th St., New York. Martin Panzer, managing editor, informs: "We are in the market for feature articles of all types; historical, analytical, religious, interview, etc., as well as fiction, with an American-Jewish background. No formula for our fiction; it may range from tragic to humorous. Lengths, 1200 to 2000 words. Rates: one-half cent a word after publication. Reports: from two to three weeks. We also are interested in articles tending to promote better understanding between Christians and Jews. We buy photographs with our articles at the rate of \$1.00 each." Mr. Panzer adds by way of afterthought, "We receive a great many manuscripts from writers who have suddenly discovered the Jewish market, and at the same time have discovered a great many 'new' angles that have whiskers as far as we are concerned. The Jewish market, like any other market, can be crashed only through an earnest study of the magazines that make it up." A word to the wise. . . .

*Hadassah News Letter*, 1860 Broadway, New York. Published by Hadassah, the leading Jewish Women's Organization in the United States. This monthly publication penetrates 100,000 Jewish homes and is a very good market for pieces with a women's slant. Uses "articles of Zionist and Jewish interest in the field of economics, politics, and education about 1000 words in length. We report within two weeks and pay 1 cent a word upon publication. We are also interested in first rate fiction." Miss Shulamith Schwartz is editor.

*New Palestine*, a weekly published by the Zionist Organization of America, 1720 16th Street N.W., Washington, D. C., Carl Alpert, managing editor. Uses articles almost solely of Zionist interest and pays 1 cent a word upon publication. Up to 2000 words.

*Congress Bulletin*, a weekly organ of the American Jewish Congress, 330 West 42nd St., New York. Uses thoughtful political and economic articles. Payment varies; good rates for good material. Samuel Caplan, editor.

*Jewish Spectator*, 110 West 40th, New York, uses material of a more religious nature. "We have too many articles at the moment," declares Dr. A. Rosmarin, editor, "but are in the market for short stories up to 2500 words and novelettes of about 10,000 words. We report within two weeks and pay 1/2 cent a word on publication."

#### Syndicates

Seven Arts, 432 Fourth Ave., New York, N. Y.

Though mostly staff-written does occasionally buy articles of 1500-2500 words and fiction with a Jewish interest. Reports within two weeks and payment upon acceptance, according to material. Query Miss Diane Klotts.

Jewish Telegraphic Agency, 1560 Broadway, New York, N. Y., services the Yiddish as well as the Anglo-Jewish press. It is a somewhat unique, rather important syndicate with many European correspondents. The JTA does buy outside material and "usually pays 1 cent a word upon publication." Decision within a week. Hy Wishengard, editor.

#### Anglo-Jewish Markets (not paying for material)

*The Reconstructionist*, 15 West 86th Street, New York, N. Y. A fortnightly. A critical, thought-provoking paper read mostly by rabbis interested in creative Judaism. Ira Eisenstein, managing editor.

*Jewish Examiner*, 186 Joralemon Street, Brooklyn, N. Y. All articles with rare exceptions are staff-written. "We do not solicit articles by outside writers. The overwhelming bulk of our reading matter is straight news." Arthur Weyne, managing editor.

*The Jewish Center*, 220 Fifth Ave., New York, N. Y. A quarterly published by National Jewish Welfare Board, the parent organization of the Y.M.H.A. and Jewish Community Centers. "Articles relating to the Jewish Center movement and to Jewish community life, not more than 3,000 words." Charles S. Bernheimer, editor.

## THE ORDER OF EVENTS

By CLIFF M. BISBEE

CALL it Composition, Sequence or what-you-will—the thing can make or break your story. A few months ago I submitted a Western yarn which went off about like this:

1. Euchre Slade, a frontier gambler, is on the trail of an ex-partner—shootin' intended.

2. He discovers that Phelan, the hombre he is trailing, has just assumed a freighting commission to haul out a secret shipment of gold for the Mine Association.

3. To make sure of his victim even though he himself loses in the contemplated gunplay, the gambler tips a party of crooks to the gold shipment.

4. Slade finally confronts Phelan, only to discover that the man is now blind. Naturally—not being the villain, yuh see—he can't shoot down a blind man.

5. Realizing what Phelan will be up against, Slade then forestalls the crooks with the usual nifty gun work. Phelan blazes his way into the final scene and the two practically weep into each others collars in a burst of brotherly affection.

A pretty fair job, I figured smugly, though mebbey I should have let Slade wear a brown hat instead of a black one, huh? Or perhaps. . . .

Then the script came back. With comment appended.

"The human motives in this yarn are a bit screwy. Why should the mere fact that Phelan is blind change Slade's hate—after all those years—into a Great Love? If you can see your way around that surprise blindness and its miraculous effect, we might take another gander. . . ."

Re-reading, it seemed to me the major faults, as well as a few minor ones, could be pretty well cleared up by arranging the order of events in different sequence. So after due shuffling, cutting and writing in, the story emerged as follows:

1. Slade confronts Phelan in the opening scene. discovers he is blind.

2. Feeling cheated of his intended vengeance, his hate is *intensified*—a much more logical reaction and better story value.

3. Finding out about the gold shipment he peddles the information to the crooks, then rares back and gloats.

4. The girl—yas-s indeed, there was a gal!—seeks out Slade and shows him where he has grossly misjudged her dad. She leaves him to simmer in his own juice.

Then when Slade jumps the crooks in the final explosion, his action seems entirely natural and a fitting climax for the story.

In this guise, "Rawhide Game at Rhyolite" brought a prompt check—via agent, bless her—from *Ace-High Western*. Of course, you old timers are too smart and eddicated to write yourselves into so obvious a corner, but here's *my* ten to one there are other Apprentice Fictioneers who could profit by testing out their epics for the best possible arrangement before spending the money they *hope* they will get.

It's more fun to toss around the actual stuff.

□ □ □ □

The Bunting System, No. Chicago, Ill., a monthly magazine distributed free by dealers, is a market for very brief articles, 200 to 600 words, short stories, 1,500 to 1,700 words, household, hardware, fact items to 150 words, and human interest photographs for drug edition. Reading public, according to Phil Austin, editor, includes people in all walks of life, all areas of United States. Consequently, articles must be on non-controversial subjects; there must be no profanity, no "pulp" love stories. Material should be varied for all members of the household from youngest to oldest. Payment is made about publication date, at 3/4 cent a word.

# SCHOOL MAN'S WRITING CAREER

... By JOHN H. JOLLIEF

Mr. Jollief's article might be sub-titled, "Stories and Articles Are All Around You—If You Will See Them." For his BREAKING INTO PRINT experience, he sent us a list of 60 magazines he has sold to. He lives in Fort Wayne, Ind.

NO TEACHER in the public schools discovered any writing ability in my work or ever gave me a word of encouragement; neither did any professor during my four years at college, nor any relative or friend.

I stumbled upon the thing myself.

For seven years I had written a weekly column of Educational Notes for the local county-seat papers. Yet I did no free lancing, no writing for pay. The World War and conscientious absorption in a salaried job held me in a groove.

When, however, as a town superintendent of schools in 1925, I had to listen weekly to salesmen trying to sell me chalk, dictionaries, floor oil, charts, and maps, it occurred to me that someone might be interested in learning why certain salesmen failed to sell me their supplies. Result was an outpouring of 1800 words entitled "Salesmanship from a School Buyer's Viewpoint." It brought a check for \$12 from *The American School Board Journal* together with an assignment which also drew a check for \$12, and followed by six fine letters of thanks and commendation from as many big supply firms. Several thousand reprints of the article were ordered by them from the publisher for distribution to their salesmen.

I had discovered that I could write something for which an editor would pay out good money. I had no special preparation for the work; no course in journalism until 1934 when I attended a university extension course in Article Writing, by which time I had read four texts, several writers' journals regularly, and had sold many manuscripts. My first instruction came in a copy of *The Author & Journalist* which I chanced to buy at a newsstand. In reality, I have been my own teacher.

At first I stuck to articles for educational



John H. Jollief

journals. Then one day my music teacher told me about his work in teaching music in the one-room schools nearby. I suggested that he write his experiences for a music magazine, but, college graduate, music major, English teacher, that he was, he balked. So I did it myself in "Taking Music to the Rural Schools." *Etude Music Magazine* paid me \$25 for it.

As a teacher of a Sunday School class I came in contact with much excellent religious material. Soon I was sending out a steady stream of inspirational articles. Checks came in from the Methodists, Baptists, Lutherans, Brethren, Catholics, and all the rest.

Next I began doing editorials for the Sunday School papers and in short order I covered the wide scope of ages from tiny tots through beginners, juniors, intermediates, young people, to adults, including teachers, superintendents, pastors, and shut-ins.

Thanks to an editor friend I launched into juvenile fiction writing. He told me that I had a school teacher's analytical mind, that I lacked imagination for doing fiction. I accepted the challenge. When I had produced a Bink and Bummy serial of 6500 words I submitted it to the Baptists at Nashville. Back came a check for \$32.50. I had sold my first story, a serial at that! I immediately did another Bink and Bummy serial, one of 10,000 words. The same editor sent me \$50 for this one. To my own satisfaction I had demonstrated that I *could* do fiction.

Juvenile fiction led to adult adventure writing. I drew on experiences I had as a farm youth and coal mine worker and produced in four days a short true experience story, "Into the Old Shaft," for which in 1931 *Blue Book* paid me a cool hundred dollars. Four cents a word! I attempted rough stuff for the pulps and failed—I don't lean very strongly toward them.

Next came the business and trade journal field. I have succeeded nicely in this area, too. My copy has appeared in *Independent Salesman*, *Opportunity*, *Specialty Salesman*, *Amer-*



ican Lumberman, Black Diamond, Ford Dealer and Service Field, and several others. Not so long ago an article entitled "Under the Lid of the Melting Pot" brought not only a good check from *Opportunity* but also a thank-you note from Louis Adamic. That's something!

Recently I wondered about verse. Could I write verse that would sell? There was only one way to find out. I went on a verse writing splurge and wound up with 15 poems varying from four lines up to 20. Checks ranging from 50 cents to two dollars each have been received for seven of these (total amount \$10.20) at time of this writing.

The first grandson is now two years of age. Articles such as "Let's Look at Your Child's Play Period," "All Children Need Playthings," "Helping Junior Behave," and several others covering different phases of child training have found good homes under editorial roofs as a result of my interest in him and other children. I am admirably fitted for this type of writing. Special training in psychology, parent education, nursery school management, and sociology make this work comparatively simple.

Where do I find my subject matter? In my

daily experiences, mostly. I read widely and turn my thoughts quite readily now toward some type of written work. At any given time I have far more on hand to write about than I have time in which to do it. My regular job as an adult education supervisor commands a full day's work. I never slight my job. I have always done more than merely keep myself busy at any one job.

I know now that I can write and sell editorials, informational articles, juvenile stories including serials, verse, teaching methods articles, how-to-do-it articles, trade and business journal stories, general adult adventure, and several others. I have sold to 60 different publications in the United States and Canada, have received \$1,500 for my manuscripts, am the founder of a writers' club now six years old and going stronger every day, and have spent an entire year writing copy for a social studies textbook.

Can you discover your own writing talents? I don't know. But I'll wager my rejection slips against yours that you're as smart as I am: I'm no genius!

## THE STUDENT WRITER

By WILLARD E. HAWKINS

### XXXI—THE TWELVE BASIC THEMES (Continued)

#### 2.—REWARD

RIGHT ALWAYS TRIUMPHS IN THE END.

As previously noted, this is a reverse aspect of the law of consequence—the converse of Number 1 (Retribution). Texts and aphorisms which bear on this theme: "Do good and shame the devil," "Blessings ever wait on virtuous deeds," "Honesty is the best policy," "Yet have I not seen the righteous forsaken, nor his seed begging bread," "The righteous shall flourish like the palm tree," "Blessed is the man that endureth temptation; for when he is tried, he shall receive the crown of life."

Any story in which the character involved is actuated by noble, unselfish motives and, after many vicissitudes, gains success, or a loved one, or is recognized in some gratifying way, is founded upon this theme. In classic fiction or in novels and dramas of lasting fame, we find fewer examples to illustrate it than we find for its converse, *Retribution*. However, it greatly predominates in popular novels and magazine fiction, where the "happy ending" is in demand.

In a popular type of love story, the best man wins because the heroine recognizes, as a result of incidents in which his character has an opportunity to shine forth, that he is superior to his rival. In an adventure story, the sympathetic characters emerge vic-

torious because they display courage, sportsmanship, and similar virtues. It is the typical "fairy-tale" ending. We find it almost inevitably in modern juvenile fiction. It satisfies the reader—who likes to feel that matters will come out all right in the end, and that there is eventual reward for those who deserve it.

The virtue need not be overly emphasized. People generally hold to an instinctive belief that "our side" is always right. "Our side" is represented by the sympathetic character or characters, with whom the reader likes to become identified.

The theme is present in a large proportion of stories, even when other themes dominate. The detective story, for example, usually involves a theme of achievement, in which the detective accomplishes the seemingly impossible by solving a crime. It has also, as a rule, a secondary theme involving the punishment of an evildoer. But with all of this, there is almost inevitably a tertiary theme in which sympathetic characters are made happy by the conclusion. For example, a cloud of suspicion is lifted from the hero, enabling him to marry the heroine.

Even when "virtue triumphant" is the dominant theme, a contrasting theme nearly always is present showing the untoward results of evil-doing.

*Plot pattern:* The deserving hero or heroine is beset with difficulties, temptations, and problems, but surmounts them all and, in the end, wins well-deserved success and happiness.

## EXAMPLES

*Snow White and the Seven Dwarfs.* In this fairy tale, Princess Snow White incurs the enmity of her stepmother because of her beauty and is sent away to be killed in the woods. Escaping, she is protected by the Seven Dwarfs, but the wicked queen pursues her with unrelenting fury and nearly accomplishes her death. Snow White is finally rescued by a prince and lives happily ever after, while the queen reaps her just punishment.

*Pamela, or Virtue Rewarded*, by Samuel Richardson. In this early English novel, Pamela Andrews, maid-servant, is a model of rectitude. Her employer, a rich young squire, tries to seduce her, but she resists temptation. At length, through her goodness, she reforms him and marries him.

*If Winter Comes*, by A. S. M. Hutchinson. Actuated by the highest motives, Mark Sabre befriends a girl who is in trouble and, as a result, is accused of being the father of her illegitimate child. The real offender is the scapegrace son of a business associate, and Mark can never bring himself to tell the truth to this friend in order to clear himself. But after many misfortunes, Mark's unsympathetic wife divorces him, and the woman he has always loved, now a widow, nurses him through an illness, so that the spring of his fortunes is not far away.

*Rebecca*, by Dafne Du Maurier. The heroine marries a wealthy Englishman but finds herself in a very difficult position owing to the all-pervading influence of his dead first wife, Rebecca. Her husband's reticence and the evil scheming of a servant cause the heroine to believe that her husband still sorrows for his first wife. This supposed paragon is eventually revealed to have been a despicable woman, whose death was a relief to her husband. Learning the truth, the heroine enters into the happiness to which her loyalty and devotion entitle her. (See also the theme of *Exposure*—to be discussed later.)

## Other examples:

*Oliver Twist*, Dickens.  
*David Copperfield*, Dickens.  
*Ben Hur*, Lew Wallace.  
*Quo Vadis*, Sienkiewicz.  
*Richard Carvel*, Winston Churchill.  
*Cymbeline*, Shakespeare.  
*To Have and To Hold*, Mary Johnston.  
*The Vicar of Wakefield*, Goldsmith.  
*The Gentleman from Indiana*, Booth Tarkington.  
*Mr. Deeds Goes to Town*, Clarence Budington Kelland.  
*The Harvester*, Gene Stratton-Porter.  
*St. George and the Dragon* (Legend).  
*"K"*, Mary Roberts Rinehart.  
*The Masquerader*, Katherine Cecil Thurston.  
*Rebecca of Sunnybrook Farm*, Kate Douglas Wiggin.  
*The Rose and the Ring*, Thackeray.  
*The Spoilers*, Rex Beach.  
*Thaddeus of Warsaw*, Jane Porter.  
*The Virginian*, Owen Wister.  
*A Kiss for Cinderella*, J. M. Barrie.

## 3.—GRATITUDE

## A GOOD DEED BRINGS ITS LOGICAL REPAYMENT.

This also is a converse of Number 1, but with emphasis on the specific compensation that follows an unselfish, kind, or courageous service to others. The biblical phrase, "Cast thy bread upon the waters, for thou shalt find it after many days," constitutes its best expression.

It is a favorite basis of fairy-story development. The hero or heroine, having performed a kind act, is rewarded by being helped in some supernatural way. In mature fiction it crops up more frequently as a secondary theme than as a main theme. Perhaps this is because it is generally taken for granted that the recipient of a favor is likely to turn the tables if opportunity permits.

Its converse, "Injure another and you will inevitably be punished," appears very much more prominently

and more frequently—suggesting that there is a sadistic strain in mankind which would rather hear of some one being punished for evil than being rewarded for good. (For instances of the converse, refer to the discussion of Theme No. 1, *Retribution*.)

*Plot pattern:* A kind act is performed by the hero or heroine. Later, the same hero or heroine is helped in a material way by the recipient of the favor.

## EXAMPLES

*Androcles and the Lion* (Legend). Androcles, a runaway Roman slave, takes refuge in a cavern. A lion enters, but instead of attacking the man, lifts up its forepaw and permits Androcles to extract a thorn. Later, being captured, Androcles is compelled to fight a lion in the arena. The lion happens to be the one of the cave encounter, which recognizes Androcles and, instead of attacking him, shows love and gratitude. (George Bernard Shaw, in his satirical play of the same name, has the grateful lion thwart the desire of the hero, who is eager to be a Christian martyr.)

*The Wizard of Oz*, by Frank Baum. Dorothy, transported from Kansas to the fairyland of Oz, does favors for various strange creatures (Tin Man, Scarecrow, Lion, etc.), and they in turn help her through one danger after another in her quest for the famous Wizard.

*The King of the Golden River*, by John Ruskin. Gluck, abused young brother of Schwartz and Hans, breaks the enchantment which has imprisoned an elf, the King of the Golden River. As a reward, the elf gives Gluck the secret of turning the river to gold. He must climb to a mountain top and pour holy water into its source. His two brothers each attempt the feat, but because they selfishly refuse to give any of the precious water to famished creatures along the road, they are turned to stones. Gluck then makes the attempt, but on the way he gives his water to an old man, a child, and a dying dog, and so has none left with which to perform the magic rite. He is rewarded by being led into a wonderful treasure valley.

*Notre-Dame de Paris* (*The Hunchback of Notre-Dame*), by Victor Hugo. The gypsy Esmerelda shows pity to Quasimodo, deformed bell-ringer of the Cathedral, when he is being tortured. In gratitude, he saves her life when she seeks protection from the mob in the Cathedral.

## AS A SECONDARY THEME

*The Vision of Sir Launfal*, James Russell Lowell. The major theme of this story falls under the classification of "character developed through adversity." (Our Number 5). The final incident of the vision, however, illustrates the present theme. Sir Launfal, returning unsuccessful from his search for the Holy Grail, divides his last crust with a leper, begging at his gate, and gives him a drink from his wooden cup. The beggar, revealing himself as Christ, informs him that the cup with which this charitable act was performed has become the Holy Grail.

*Jurgen*, James Branch Cabell. This is a satire with a rather indefinable theme. (We have classified it under "development of character" Number 5.) However, it offers an incidental version of the gratitude theme. Jurgen comes upon a monk who has stubbed his toe on a stone and is cursing the Devil who put it there. Jurgen remonstrates with him, perversely praising the Devil. At this, His Satanic Majesty manifests himself, and rewards Jurgen in peculiar ways, out of which the rest of the story develops.

*A Dog of Flanders*, by Ouida. This story involves the twin themes of *Sacrifice* and *Gratitude*. In its Gratitude aspect it may be stated thus: Patrasche, a Fleming dog, is abandoned by his cruel master when he becomes too ill to work. Jehan Daas and his grandson, Nello, rescue Patrasche, nurse him back to

health. The dog proves his gratitude by many devoted acts. When Jehan becomes old, it is Petrasche who draws the cart by which they eke out a livelihood. His devotion to Nello continues to the death.

#### PRACTICE SUGGESTIONS

1. Read some of the examples here mentioned as

exemplifying the Reward theme and the Gratitude theme.

2. Try to recall or locate additional stories—in novel, legend, short story, play, or narrative verse—exemplifying each of the themes.

3. Work out several plots based upon each of the themes.

## LIFE AT A WRITERS' CONFERENCE

By JOHN T. BARTLETT

*Co-Publisher, The Author & Journalist*

RATED for staff, courses, location (including recreational opportunities), housing and enrolment, Breadloaf, Vermont, is the top 1941 writers' conference in the East, Boulder, Colorado, in the West. These are also the oldest conferences. Middlebury College sponsors one, University of Colorado, the other. Dates this year—Boulder, July 21-August 8; Breadloaf, August 18-31.

Other conferences have sprung up like mushrooms after rain. Colorado has three this year—Boulder, Gunnison and Trinidad. New Hampshire also has three—Durham, Hanover (Prof. Sidney Cox's unique "Summer Conversations on Writing"), and Jefferson. The University of Iowa has a conference. In Michigan, the Nahma Vacation School offers attractive courses in an old-time lumber village at the top of Lake Michigan; Olivet College brings writers together.

Brief conferences—more properly called, perhaps, institutes or conventions—are numerous. New Jersey writers met for a single day in April at Princeton. The University of Oklahoma offered a five-day "Short Course on Professional Writing," and Oklahoma A. & M. presented Thomas H. Uzzell in another meet, both June affairs.

The First National Conference on the Economic and Creative Problems of the Writer, a two-day event, was sponsored in May at Los Angeles by the Authors' League of America and the University of California. Utah writers gather at Salt Lake City August 9-10 for their Annual Round-up.

Our two photographs picture typical conference atmosphere at Boulder. In one Dr. Edward Davison, di-

rector, has the attention of an informal group of writers. The talk, you can be sure, is about writing.

Except for brief periods for sleep, creative writing is pretty much a round-the-clock affair at a Boulder conference, for staff and members alike. The amount of writing, study, lectures, social life, recreation, crowded into three weeks is incredible. Enrolment may be well over 100, but everybody soon knows everybody else; friendships ripen at an astonishing rate.

The conference mood is basically serious, but a lot of fun is mixed in. Colorful event is the Beefsteak Fry on the top of Flagstaff Mountain, near the city.



Maltz, Knight, Bement and Johnson (L. to R.) rehearse an original farce

The Boulder Chamber of Commerce is host. In an outdoor theatre, by the light of a big bonfire, conference staff and members put on a program. Staff representatives rehearsing for this on dormitory steps are shown in one of our photographs.

In the silk hat is Albert Maltz, playwright. Confronting him is Eric Knight (author of this year's best seller, "This Above All"). Burges Johnson, playing the part of an elderly woman, is comforting a girl in trouble (Douglas Bement). Quality of original skits at Boulder is surprisingly good.

Why do writers attend conferences? Opportunity for contacts with literary celebrities is one reason. But intensive study in a stimulating environment, and heartening association with other writers (mostly beginners), are important, too. Conferences help and inspire; A. & J. recommends them unreservedly. Costs, additional to vacation expense which most writers will have anyway, are very modest.



Campus group at Boulder Conference (Director Edward Davison in white shirt)



# LITERARY MARKET TIPS

*Catholic Women's World*, formerly at 600 S. Michigan Ave., Chicago, now at Marygrove College, Detroit, Mich., wants live, clean, entertaining fiction on any theme, with style a first essential, and feature articles of general interest. Desired lengths are, for short stories, 1,500-4,000 words; for serials, 25,000-30,000 words; for novelettes, 15,000 to 20,000 words; and for articles, 2,500 words. Report is usually made within 2 weeks, and payment is made on publication at 1 cent a word. Florence E. Cox is editor.

Eastern Press Association, 19 Ruthven St., Roxbury, Mass., reports: "Sorry—but we have discontinued fiction entirely, and are concentrating on news stories and news photos."

*The Ambassador*, and *Try*, weekly publications of the Baptist Sunday School Board, 161 8th Ave., North, Nashville, Tenn., have been discontinued. The former was edited for boys and girls from 13 to 17 years of age; the latter, for young people, 17 years and up.

*Real Western Stories*, 104 Sherbourne St., Toronto, will pay 1/2 cent a word on publication for short stories of the old West and far Northwest up to 4,000 words; novelettes, from 4,000 to 8,000, and serials, over 12,000 words, covering three or four episodes. All except second serial rights are released to the author. Wm. Brown-Forbes is editor.

*Famous Detective Stories*, 104 Sherbourne St., Toronto, Can., uses articles on crime prevention, 2,000 to 5,000 words, and short stories, 1,000 to 10,000 words, only if they are true crime stories. Eighty per cent of material used is of Canadian crimes. Preference is for the true crime story, told by a prominent person involved—detective, jurist, etc. No rewrites from newspaper clippings are used. No degrading sex murders where solution hangs on morbid detail, nor unsolved crime, unless a recent angle is apparent, and then only Canadian crimes, are desired. Wm. Brown-Forbes, editor, states all except second serial rights will be released to the author. Publication is usually within three months after receipt, and payment is then made at 1/2 cent a word.

Three other detective magazines, not yet named, are announced by Wm. Brown-Forbes, editor of *Famous Detective Stories* and other Canadian pulps. For these, he will require action detective short stories, 1,000 to 5,000 words; action detective novelettes, 5,000 to 8,000 words, and four episode serials, 12,000 to 16,000 words. Same rates and terms apply as for *Famous Detective Stories*.

*Real Romance* is another in the group edited by Wm. Brown-Forbes, and published at 104 Sherbourne St., Toronto. Requirements are for romance short stories, 2,000 to 4,000 words; novelettes, with good strong plots, 5,000 to 7,500 words, and four-episode serials, 10,000 to 12,000 words. States Mr. Brown-Forbes, "Good love stories with action plot are desired. There should not be a too-strong sex note, but we are not afraid of fervent kisses. Scenes should be laid in Canada. Don't send us stories of childish love, little girl romance for elder men, no matter how heroic, stories with illegitimate children note, or married women interfering." Payment is made on

publication, or within 10 days after, at 1/2 cent a word.

*Body Beautiful*, 104 Sherbourne St., Toronto, Can., is a market for articles on health, nudism, sun-bathing, up to 3,000 words. William Brown-Forbes, editor, stresses that no material is desired on diet, or with over-emphasis on sex. Neither are technical articles on medicine used. Payment is on publication at 1/2 cent a word.

*Candid Confessions*, 104 Sherbourne St., Toronto, Can., wants articles on domestic problems, 2,000 words, short stories of the strong sex-confession type, 1,000 to 5,000 words, and novelettes 7,500 to 12,000 words. There must be strong melodramatic plot structure and good sex angles to all stories. At present \$5 is paid for best letters received on "My Unhappiest Moment or Incident." William Brown-Forbes is editor.

American Greeting Publishers, 11800 Superior Ave., Cleveland, Ohio, in a letter signed by Virginia Strong, states: "All our formal verses are staff written and we will not buy this type of material on the open market. We are interested at all times in seeing humorous, clever and novelty ideas for greeting card use, particularly for birthday, get well, and Christmas . . . We should like to see material written by experienced writers only, for which we will continue to pay biggest prices."

*The Coast*, 447 Sansome St., San Francisco, wishes to clear up misunderstanding concerning rates. Writes T. W. Anderson, now editor and publisher: "*Coast* has no basic rate—on word, line, inch or minimum. Mostly, we are still accepting manuscripts on a contingency basis only, but if they appear to be sufficiently worthy, we offer an immediate cash "token" payment, to be followed when we get into the blue chips by further compensation. Fundamentally, we are struggling to re-establish *Coast* as the general magazine of the West, offering a market for Western writers, primarily, or at least for material on this region. In this effort, we earnestly solicit the cooperation of the contributors."

The School of Domestic Arts and Science Press, 350 Belden Ave., Chicago, invites writers to submit manuscripts of merit on subjects of interest to the American woman. Material must be new, bright, and popular in treatment. Information on interiors, house-keeping methods, cooking, personal charm and beauty, home nursing, decoration, entertaining and similar subjects will be welcome. Short manuscripts are preferred, but all lengths will be considered. Bonnie Evans, editor of publications, states that payment will be definitely made for anything purchased, but specific rate cannot be given, because rates will vary depending on style, quality, length, etc.

*Pacific Sportsman*, 580 Market St., San Francisco, asks the patience of contributors during a "catching up" period, owing to the fact that the editor has been called to a commission in the navy. Roy McDonald, publisher, hopes soon to be on a schedule of acknowledging all material in 10 days or two weeks at the outset. *Pacific Sportsman* accepts material only from writers in Oregon, Washington, California, Idaho, Utah, Nevada, Arizona and British Columbia. All



material must be concerned with that region. "We are interested in good hunting, fishing, and outdoor life type of articles and stories. All such material submitted should include pictures for which we will pay \$1.00 for each one used." Most material is by special arrangement, but material purchased from free-lances is paid for at around 1/2 cent a word.

Keystone Press Feature Service, Ltd., 2 West 46th St., New York, reports that its fiction schedule is completely filled at the present time. "We shall be glad to let you know when we will be in the market for fiction again," writes Jean Fried.

*The Silver Bough* is a literary quarterly being brought out by Wagon & Star, publishers, 1823 Sawtelle Blvd., West Los Angeles, Calif. Editorial needs are for material of a high technical quality with more than "surface" vision; poems of quality—any form up to 50 lines. There will be a special department for experimental poems. Unusual stories, off the beaten track, should not exceed 1000 words; articles featuring personalities with a news angle, 250 to 300 words. Doris Bateman, children's author, will conduct pages for writers under 18 years of age; Juanita de Arana will present Latin American writers in both English and Spanish, as well as news of cultural and social interest, with a view to bringing about a closer relationship between artists of the two Americas. Payment is by arrangement with the author. Dion O'Donnol is editor.

"Please," writes Dion O'Donnol, editor also of the *Bright Mosaic* column in the West Los Angeles *Independent*, 11216 Santa Monica Boulevard, West Los Angeles, "inform your poet-readers that clippings of *Bright Mosaic* can be sent only to contributors."

*Story Parade*, 70 Fifth Ave, New York, is overstocked.

Transradio Press Service, 525 Fifth Ave., New York, obtains most of its material from regular news sources, but does purchase some feature articles, 200-500 words, and news features. Material must be exclusive news which goes behind the headlines and beyond the news for intimate stories of personalities and events (for type of material required, listen to Mutual Broadcasting System programs "Confidentially Yours," "F.Y.I.," or "Beyond the News" on independent stations). Rates vary from \$1 to \$25 based on interest value and exclusiveness.

*Better Understanding*, Box 453, Palo Alto, Calif., is reported "Moved, left no address."

*Mademoiselle*, 1 East 57th St., New York, reports to a contributor, "We have enough fiction to last until our Christmas number."

*Farm Journal and Farmer's Wife*, Washington Square, Philadelphia, is out of the market for novellettes. Principal fiction need is for woman-interest short stories, to 3000 words.

*Children's Activities*, 1018 So. Wabash Street, Chicago, offers up to 1 1/2 cents a word on publication, for articles and stories of interest to children from three to 10 years. Maximum length is 1800 words. G. C. Myers is editor; Frances W. Marks, managing editor.

*Cornhill Magazine*, 50 Albemarle St., London, England, is suspending publication "for the duration."

*Fireside Chatter and Fiction*, West Albany, N. Y., is a bi-monthly edited by Ruth C. Dietz, which uses clean, wholesome material appealing to both men and women. It is an experimental magazine going into its third year, makes no payment for material except in monthly prizes and contests, but, according to Miss Dietz, is performing a real service to beginning writers with real talent.

The David C. Cook Publishing Co., Elgin, Ill., gives the following up-to-the-minute requirements of its magazines: *Young People's Weekly*—Short stories, 2,500 words, slanted for college-age young adults; short-short stories, 1,500 words, and photo features, 8 to 10 photos with captions, plus 800 words of copy, for double page spreads, on topics of special interest to young people; *Boys' World*—short stories, 2,500 words; for 16-year-old boys, short-short stories, 1,200 words, preferably with twist endings, picture stories, of the *Look and Life* variety but of special interest to boys, told with 5 to 8 pictures and 400 words, and short articles on things that boys are doing or can do, preferably with some inspirational quality, 300 words and one photograph; *Girls' Companion*, short stories for 16-year-old girls, not over 2,700 words; short-short stories, 1,200 to 1,500 words, and picture stories of the *Look and Life* type of special interest to girls; *Dew Drops*—short stories for children from 6 to 9, not exceeding 1,000 words, puzzle games, poems, and very short articles; *Little Learner's Paper*—stories not exceeding 600 words, for children from 4 to 6; occasionally simple puzzles and games; *What To Do*—now staff-written and not in market for any material. Payment is made on acceptance at flat rate of \$20 for short-short stories, \$15 to \$25 for photo features, and 1 cent a word and up for straight fiction.

Street and Smith, 79 7th Ave., New York, has added the following comic magazines: *Doc Savage Comics*, using comics for children; *Bill Barnes Comics*, using comics for children with aviation interest; *Sport Comics*, using true sports features for children; *Super-Magician Comics*, using comics for children, featuring magic, and *Army and Navy Comics*, using humorous material about camp life. All are quarterlies; all pay indefinite rates on acceptance.

*Your Charm Magazine*, 79 7th Ave., New York, now being edited by Elizabeth D. Adams, is aimed at the young business woman and her interests in fashion, beauty, charm, jobs, Hollywood. Articles are usually on assignment. Good rates are paid on acceptance.

*Wee Wisdom*, 917 Tracy St., Kansas City, Mo., reports "Overstocked."

*New Mexico Magazine*, Santa Fe, N. Mex., George Fitzpatrick, editor, is buying no fiction.

*Cue*, 6 E. 39th Street, New York, is no longer a market.

*Vespers*, 966 E. 25th St., Clifton, N. J., a quarterly edited by Henry Picola, needs polished poetry, critical essays on poetry, 5,000 words. Payment is made on arrangement with author. Base rate for poetry is \$1.00 a poem. Mr. Picola is also literary editor of a cooperative anthology, "Thru Poppy Fields," which will include war poems of all kinds—sonnets, quatrains, couplets, cinquains, ballads, etc. He stresses "No charge for books."

*Young People's Weekly* (David C. Cook Pub. Co.), Elgin, Ill., informs a contributor that its short articles are now being staff-written.

International Features, Publications, and Service, 280 Madison Ave., New York, announces that it is in the market for Western stories of all types, up to 5000 words; snappy sex stories, 1500 to 2500 words; interesting photographs of exceptional merit; photo-plays from established writers; radio continuity scripts, and general short feature articles. Letter is signed by Jack Weber, executive editor.

*Ranchman*, new publication of the Oklahoma Live-stock Growers Association, Oklahoma City, is appearing monthly, edited by Mrs. Ferne E. King, formerly associate editor of *Oklahoma Herdsman*, Tulsa.

*Freedom and Unity*, Room 801, Montgomery St., San Francisco, edited and published by Pryns Hopkins, is a new quarterly commentary on politics, ethics, and philosophy. According to Mr. Hopkins, "*Freedom and Unity* aims to interpret life in various fields of activity in terms of loss or gain to Liberty and human Unity. This is approached from six angles: aesthetic, economic, genetic, mental hygienic, and intellectual." Each issue is built around a particular theme, such as, in Issue No. 4, "Occupations as Determinants of Character and Interests;" in the November-January issue, "The Unbottling of Repressed Energies" and in the February-April, 1942, issue, "The Place of Self Discipline in the Modern Outlook," or "Negation and Modernism." Contributions should not exceed 5000 words. Payment is made on publication, but rate is not stated.

*U. S. Week*, 623 N. Second St., Milwaukee, Wis., edited by Doris Berger, buys no material.

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Associate Professor of English in Charge of  
Creative Writing

Agricultural and Mechanical College

Stillwater, Oklahoma

*Accent*, a quarterly of new literature, Box 102, Univ. Sta., Urbana, Ill., has, among its contributors, Richard Aldington, Wallace Stevens, Selden Rodman. Emphasis is on "fiction, poetry, and criticism for their own interest and value—not for an illustration of a political viewpoint or a literary fad." Kerker Quinn heads the editorial board.

*You and Your Child* is now being published at Harrison, N. Y., rather than Larchmont, N. Y. Iris Vinton, editor, promises from 1/2 cent a word (reprint material) to 2 cents a word for original material, covering child-development, parent-child relationships, child health, physical development, mental growth, emotional adjustment, radio, movies, art. Maximum length is 2000 words. Some 4-12 line verse is used.

*Cameo*, 56 Sparks St., Ottawa, Canada, is reported by the Post Office: "Removed."

*Ski Illustrated* and *Your Sport*, 112 E. 19th St., New York, have been combined and will appear hereafter as *Ski Illustrated*, in January, February, March, June and December. Al Nydin is editor.

American News Features, Inc., 420 Lexington Ave., New York, is a comic feature service only, and at present is not in the market for additional material.

*Art News*, 136 E. 57th St., New York, corrects a recent listing. Says Alfred M. Frankfurter, editor: "We accept articles by competent authorities on the subject on which they are writing, and who have proved that they are such. Moreover, our rates are very low, since most scholars consider it an honor for us to publish their material."

*The Young Catholic Messenger*, 124 E. Third St., Dayton, Ohio, issued weekly during the school year, can use one short story each week, about 1200 words in length. It should have strong plot, good characterizations, and "lesson" or moral which should seem incidental to the plot. Payment will vary from 1 cent to 2 cents a word, depending upon adaptability to requirements. Mary Pflaum Fischer is editor.

*Young America*, 32 E. 57th St., New York, has raised its rates from 1 cent to 2 cents a word, and has cut its length for short stories from 2500 to 1200 words.

The Kirk Syndicate, Inc., 342 Madison Ave., New York, writes: "At the moment, we are operating under a very limited specialized schedule, and frankly, it will be impossible to consider unsolicited material for some time to come." Parker Vorland signs the letter.

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## TRADE JOURNALS

*Paper Sales*, 612 N. Michigan Ave., Chicago, has purchased *Paper Specialties*, 3244 Calumet, Chicago. The two magazines were launched simultaneously last fall; they merged with the May issue. John Scott, editor, and Anita Engelsman, managing editor, of *Paper Sales*, will continue the same offices in the combined publication.

*Metal Finishing*, 116 John St., New York, is a technical publication covering metal working. Only in rare cases is material solicited, according to Walter R. Meyer, editor.

*Aero Digest*, 515 Madison Ave., New York, is now *Aero Digest including Aviation Engineering*.

*Transport Driver & Operator*, 8340 Indiana Ave., Chicago, is a monthly news tabloid using news of the trucking industry, short short-stories on truck driving, or drivers' experiences or "driver heroes," and possibly, "tall stories" of the trade. These should run from 600 to 1,000 words. Payment is made on acceptance at 1/2 cent a word, according to H. R. Philips, editor.

*Aviation News*, 545 5th Ave., New York, pays 2 to 5c per word on publication, for accurate, factual, aviation articles, preferably having to do with military aviation, and personal experience articles. All material must be capable of being illustrated fully with photographs. Articles accompanied by good photographs are more likely to prove acceptable. N. J. K. Newton is editor.

*World Petroleum and Sugar*, formerly published at Hoboken, N. J., have moved to 2 W. 45th St., New York, adjoining quarters of *Diesel Progress*. Rex W. Wadman, publisher of *Diesel Progress*, recently assumed management of these two magazines.

*Vespers*, 966 E. 25th St., Paterson, N. J., edited by Henry Picola, uses poems up to 14 lines, paying after publication. Contributors are urged to send 25 cents for copy to study before submitting poems.

*The Studebaker Wheel*, South Bend, Ind., is no longer being published.

*Automobile Topics*, 622 New Centre Bldg., Detroit, Mich., is now published bi-weekly instead of weekly. Wm. C. Callahan has resigned as editor.

*Fuel Digest*, 1283 Hyde Park Ave., Boston, Mass., recently launched business paper, has controlled circulation confined to the Atlantic seaboard.

*Boosting Sales by Mail* has been purchased by John C. Gerstner, who is editing it from 280 Madison Ave., New York.

Oil Features Syndicate, 119 N. Terrace Dr., Wichita, Kansas, Joseph A. Kornfeld, editor, is in the market for news features, pictures and specialized material concerning the oil industry, making outright purchase. "Oil Oddities" is a syndicated feature cartoon on unusual incidents in the world's oil industry. Most material is staff-prepared.

*The Teller*, 1309 Howard St., Omaha, Nebr., uses articles concerning banking and bankers in the central states, but makes no payment. C. J. Anderson is editor.

*Concrete*, 400 West Madison St., Chicago, repeats that it is not in the market for paid contributions, inasmuch as more material than can be used is obtained through the efforts of the editorial department and outside contacts. Norman M. Stineman is editor.

*The Retail Coalman*, 53 W. Jackson Blvd., Chicago, is not in the market, we are informed by Geo. H. Cushing, editor.

*Medical Index*, 545 Fifth Ave., New York, is in the market for three types of material: two obtainable from manufacturers, and the third from hospitals. First requirement concerns news and pictures of new products developed by manufacturers of hospital equipment, therapeutic apparatus, medical supplies, surgical instruments, orthopedic appliances. Copy should be comprehensive, factual, and adequately describe the product. Preferred length is from 200 to 300 words, with illustrations if possible. Payment for news is \$2 to \$5 per item on publication . . . Second requirement is for samples of all new catalogs, booklets, circulars, etc., issued by manufacturers, giving approximate date when literature was issued. Payment for this material is on publication at \$1 to \$5 per item . . . Third requirement is for feature articles based on interviews with hospital superintendents, medical directors, purchasing agents, superintendents of nurses, radiologists, etc., describing their buying problems, their experiences, and needs, in relation to equipment, supplies, etc. Whenever possible, articles should be specifically concerned with some definite product such as sterilizers, physical therapy apparatus, syringes, etc. Preference is for by-lined stories of about 1,000 words, with pictures. Payment for features is on publication, at 1½ cents per word, with allowance of \$2 to \$5 for pictures.

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Reading fee and return postage must accompany all manuscripts: Short stories, fifty cents per thousand words to 6000; three dollars to 15,000; five dollars to 30,000; ten dollars for book lengths. Ask for folder, "Money For Your Manuscripts." It's free. *And send that story in today!* Address it to

**CHRISTOPHER CARR**

Literary Talent Scout

3636 Chestnut St.,

Philadelphia, Pa.

*Meat Merchandising*, 105 So. Ninth St., St. Louis, announces the resignation of Frank J. Maher as associate editor.

*Tourist Court & Motel Management*, 28 E. Jackson Blvd., Chicago, is a new monthly for operators of tourist courts, trailer parks and resorts.

*Ford Field*, 407 E. Michigan, Milwaukee, is especially interested right now in illustrated sales and service stories from Ford tractor dealers.

Knox Reeve Advertising, Inc., 600 First National Bank, Minneapolis, has cancelled plans for the publication of the *ARPI Milk Sales Builder*, announcement of which was recently made.

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**PRIZE CONTESTS**

Dodge Publishing Company, 116 East 16th St., New York, announces a prize of \$1,500 for the best work of non-fiction on an American character, past or present. Contest closes August 1, 1941; winning book will be published in the autumn. American characters need not be prominent personalities. State the publishers, "A book on the author's grandmother will be just as acceptable as a book on Andrew Jackson, John Barrymore, or Carrie Nation, although books on prominent persons may achieve more success with the reading public." The announced prize will be an advance against royalties. Publishers reserve the right to consider for publication outside the contest any manuscript submitted. Application blanks and other details may be obtained from the company.

The W. C. T. U. announces its 1942 Ada Mohn-Landis Prize Contest for two types of manuscripts—senior declamations, to be used by adults and youths, 750 to 1,000 words (first prize, \$40; second prize, \$10), and junior declamations, to be used by boys and girls under high-school age (approximately 10 to 13 years, but not by small children), 400 to 600 words (first prize, \$40, second prize, \$10). Declamations may be prose or verse, stories or informal discussions, but must conform to the standard rules for that particular form of composition. There must be dramatic interest, a central thought so presented as to appeal to intelligence and emotions of the audience, and a strong climax with a stirring presentation of total abstinence as a desirable standard—all without pointing the moral too heavily. The theme for this year's contest is "The Value of Total Abstinence to a Life." It may be developed along any specific line, such as business efficiency, health, civic welfare, sports and athletics, safety, social life, or spiritual life. The theme should not appear in the title. For further details, write to National W. C. T. U. Publishing House, Evanston, Ill. Contest will close Tuesday, March 31, 1942, at 5 p. m.

The New Theatre League, 110 W. 47th St., New York, announces a Play Contest for unpublished and non-commercially produced plays, for which prizes totaling \$150 (first prize, \$100; second prize, \$50) are offered. Contest opened June 1st, 1941; closes October 1st, 1941. Prize plays will be announced October 15, 1941. Past New Theatre League Play Contest awards have been given to such plays as "Waiting for Lefty"; "Bury the Dead"; "The Cradle Will Rock," and "Plant in the Sun." For additional information write New Theatre League, 110 West 47th Street, New York.

*The Atlantic Monthly*, 8 Arlington St., Boston, is offering a prize of \$1000 for the best short story submitted by a writer in the twenties. Stories should be between 2500 and 6,000 words in length. All manuscripts should be addressed to the Atlantic Story Contest. Closing date is September 1, 1941.





Mary Vincent

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**To Selling Writers:** If you have sold \$1,000 worth of magazine fiction or articles within the last year, I will work with you on straight commission of 10% on American, 15% on Canadian, 20% on foreign sales. If you sold \$500 worth during the past year, I will work with you at one-half reading fee.

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*Scribner's Commentator*, Lake Geneva, Wis., is conducting a prize essay contest open to every citizen of the United States, on the subject: "George Washington's Foreign Policy Today." There are 11 cash prizes—first prize, \$1000; second, \$200; third, \$100, and eight prizes of \$25 each. Maximum length is 3,000 words. Contest will close December 1, 1941.

Dodd, Mead & Co., 432 4th Ave., New York, has awarded the 1941 Intercollegiate Literary Fellowship to Maureen Daly, 20-year-old junior, at Rosary College, River Forest, Ill., for manuscript entitled "Seventeenth Summer." The publishers announce, also, a new fellowship for 1942. These awards, of which Miss Daly's is the first, will be made annually, to undergraduate students to enable them to take advantage of faculty advice and instruction while planning and writing their novels. The amount of the award is \$1200, payable quarterly or monthly, as the winner desires.

*The Atlantic Monthly*, 8 Arlington St., Boston, in association with Little, Brown, & Co., is offering, also, a prize of \$10,000 for the best novel submitted by May 1, 1942. Manuscripts must be of unpublished and unserialized works in English, fiction of any type and may be written by new writers or established authors. Length should be between 55,000 and 250,000 words. Further details may be secured by writing to the Atlantic Novel Contest for 1942, 8 Arlington Street, Boston, Mass.

*Aurora*, a new prose magazine recently launched at White Lake, South Dakota, with Roy Herrick as editor, announces a short-short contest now in progress. The contest is open to everybody. First prize will be \$5; second, \$3; third, \$2, and other prizes of subscriptions. Word limit is 1,000 words. Contest closes at midnight, August 1, 1941.

The Religious Drama Council of the Greater New York Federation of Churches, 71 W. 23rd St., New York, announces its Sixth Annual Playwriting Contest. Contest will begin June 15, 1941, close September 15, 1941. Plays submitted must be one-act dramas suitable for church production. They must give expression to Christian conviction and faith in the face of modern problems; show the social force of the religious idea; be conservative in that they conserve those Christian principles which have played so important a part in the social progress of mankind; radical in that they courageously explore the possibilities inherent in a truly Christian world. Awards are \$200, first prize; \$100, second prize; \$50, third prize, and a bronze medal for the play which places fourth. For further details write to Miss Margaret VanDyke Nevius, chairman, Playwriting Contest Committee.



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## Q. and A. Department

Some of the publications listed in the A. & J. Handy Market List are stated to want "fillers." What is a filler? Is it just any stray bit of information, like the printed scraps I enclose? Or must fillers be original?—F. F., Wash.

► Anything that is used to complete a column, page or publication (as in advertising pages) is a filler. Various, odd bits of information, jokes, cartoons, brief articles, are employed as fillers. The short short is sometimes a glorified variety of filler.

Fillers do more than occupy space; they make a publication more interesting. Our inquirer can find plenty of examples by examining at random a dozen or fifteen newsstand magazines. *Collier's* has a regular department, "Keep Up With The World," made up of filler items, \$5 paid for each.

Material incorporated in fillers may be obtained from many different sources, including books, but the editor wants original writing.

I have the opportunity to represent the North American News-Press, Confederation Building, Montreal, Canada. Do you advise me to accept?—R. F., Colo.

► This inquiry came from a small resort town. Interest of a Canadian press service in a local correspondent surprised us much, and we asked our subscriber for further information. He sent us literature, including an "application for appointment" calling for a \$5 "registration fee." Said J. Aubin, who signed the form letter—

"This fee also assures us of an applicant's responsibility and serious intentions, and also covers the cost of the Supply which we will send you as soon as your application is accepted, such as the Press Card, Instruction Folder, and some Return envelopes." The application form appears to promise 2 cents a word for news material accepted or sold.

From other information reaching us, we gather that the North American News-Press is using small display advertisements widely, seeking correspondents. J. Aubin is out for coverage—and for \$5 "registration fees."

We don't like this registration fee idea. We think A. & J. readers should discourage Mr. Aubin and his plan by unanimously declining to send him any money with applications.

Where can I obtain a list of house organs?—J. F. D., Los Angeles.

► *Printers' Ink*, 185 Madison Ave., New York, publishes a revised list from time to time, price 25 cents. This list does not, however, cover editorial requirements.

Can I market my dud manuscripts by offering them at cut prices—for example, quoting 1 cent to a 2-cent market?—L. Y., Vermont.

► This idea will sometimes work with small and struggling publications, particularly those which ordinarily are wholly staff-prepared. It has no value for most magazines.

I'd like to use some of my friends as fiction material, but in doing so would expose some unpleasant truths. Is it ethical for me to do this?—H. M. T., Kentucky.

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